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May 31: Memorial Hall

July 18: University United Methodist Church








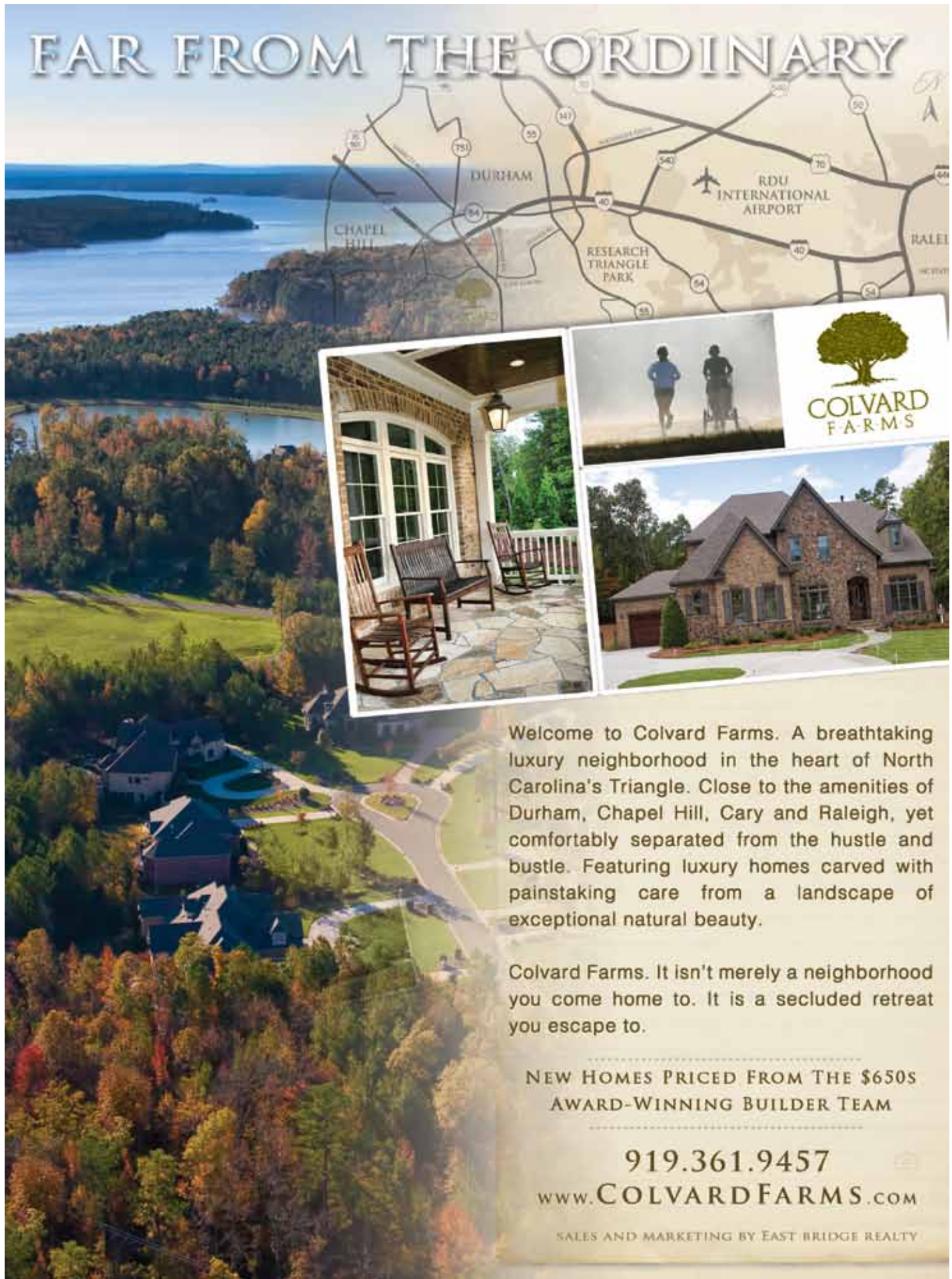
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We appreciate your continued support. As you know, ticket sales alone are not sufficient to cover all of the costs associated with our concerts. Thanks to contributions from individuals like you, we can present a wide variety of music - from intimate A capella motets to large scale works for chorus and orchestra. In all of this *Voices* depends on your generosity.

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Message from the Conductor

Good Evening!

It is a distinct pleasure to welcome you to our *Voices* and *Cantari* concerts. Indeed, the excitement of performing for you is a unique thrill for all of us who take to the stage this evening. Our singers are a splendid group, always ready to delve into new music, merging their many voices into one, allowing their imaginations to take flight on the wings of Bach, Mozart, or Vaughan Williams.

Whether you are a regular patron or a novice to the community choral scene, I hope that you will be inspired by the music and will return to hear another performance.

This season we are offering six concerts, notably - Bach motets, Mozart Requiem, and Vaughan Williams' Mass in G. *Voices* will perform Christmas and holiday favorites in December followed by an all-Mozart program in May. *Cantari*, our chamber ensemble, has three concerts (November, March, and June) and music selections ranging from Renaissance and Baroque motets to several works by contemporary British composers – Finzi, Vaughan Williams, Mathias, and Tavener. And lastly, our Summer *Voices* will sing American songs and spirituals in a mid-July presentation.

With all of this to offer, we hope that you will find something stimulating and inspiring in every *Voices* concert. Join us for the next one, or audition for a place in the chorus!

Sue T. Klausmeyer
Conductor and Artistic Director



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Message from the President

Dear Friends:

In our 33rd season, Voices and Cantari will continue to bring the world's best music right here to your backyard. This year we are also involving the community and our audience members in new and exciting ways.

The Voices holiday concert will touch your hearts and bring back memories of wonderful holiday celebrations. The audience will hear some favorite carols in exciting arrangements, and will even have the opportunity to sing along and wear red to be a part of the festive atmosphere. In the spring, watch for some local actors and dancers as they perform in Cantari's presentation of some engaging contemporary audience favorites. In the summer, we will enlist the skills of some local poets to help bring the connection between poetry and music to life. Be on the lookout for a chance to enter our poetry competition, and hear the works of local poets performed during our concert.

We are also planning a special event to celebrate the vibrant art and music community that is part of the life in Chapel Hill and surrounding areas. There will be food, dancing and of course great music all in support of an organization that has been making music and supporting musicians in Chapel Hill for over thirty years.

We hope each and every one of you will find a favorite way to be a part of Voices this season—in the audience, on stage, at a special event, or as a contributor. Our concert ticket prices never cover the full cost to produce world-class music. So if you are inspired, moved or uplifted by the music you hear, and the experience you share with us, please continue to support our performances, get involved, and tell your family, friends and colleagues about us.

Thanks for all you do to support arts in our community -- and to keep us singing!

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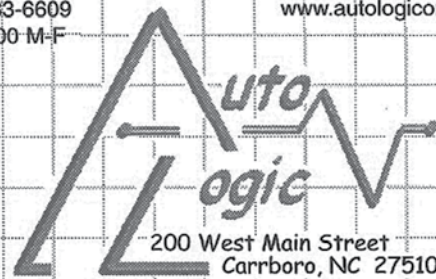
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FALL Sing Joyfully *(Performed November 3, 2013)*

Featuring Andrew Pester, Organist

Program: **Almighty and Everlasting God** by Orlando Gibbons

Lobet den Herrn, alle Heiden BWV 230 by Johann Sebastian Bach

Sing Joyfully by William Byrd

Magnicat by Orlando Gibbons

Lift Up Your Heads by Orlando Gibbons

Haec Dies by William Byrd

Fantasia in D by William Byrd

Singet dem Herr Ein neues Lied BWV 225 by Johann Sebastian Bach

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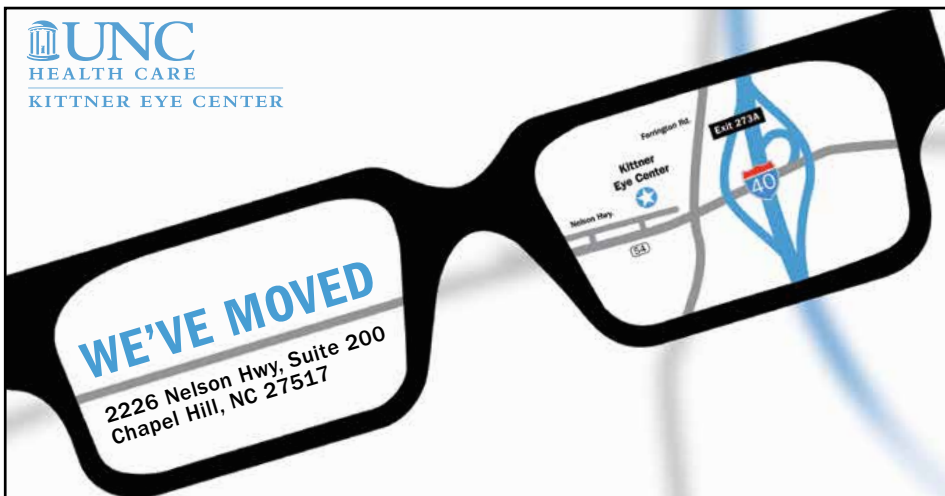
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The Sounds of Christmas

Fantasia on Christmas Carols

Bobb Robinson, baritone

Ralph Vaughan Williams

Nativity Carol

John Rutter

Jesus, Jesus Rest Your Head

arr. Barlow Bradford

The Holly and the Ivy

arr. Jonathan Willcocks

Joy to the World

arr. John Rutter

Christmas Day

Gustav Holst

Bobb Robinson, baritone

Quartet: Jennifer Canada, Emily Jean Frachtling, Robert Bruce, Ndang Azang Njaah

Audience Sing Along: (see text on page 14)

Hark, the Herald Angels Sing

arr. David Willcocks

The First Nowell

Jingle Bells

choral adaption by Mark Hayes

Intermission

It's the Most Wonderful Time of the Year

arr. Alan Billingsley

African Noel

arr. Andre Thomas

Christmas Time is Here

arr. Robert Sterling

White Christmas

arr. Kirby Shaw

Silver Bells

arr. Kevin Robison

Have Yourself A Merry Little Christmas

arr. Mark Hayes

Jennifer Canada, soprano

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Text and Translations

Fantasia on Christmas Carols

Ralph Vaughan Williams

Baritone solo:

This is the truth sent from above
The truth of God, the god of love
Therefore don't turn me from your door
But hearken all both rich and poor

The first thing which I will relate
Is that God did man create
The next thing which to you I'll tell
Woman was made with man to dwell

Then after this was God's own choice
To place them both in paradise
There to remain from evil free
Except they ate of such a tree

And they did eat which was a sin
And thus their ruin did begin
Ruined themselves, both you and me
And all of their posterity.

Choir:

Thus we were heirs to endless woes
Till God the Lord did interpose
And so a promise soon did run
That he would redeem us by his son
By his son

Come all you worthy gentlemen that may be
standing by
Christ our blessed saviour was born on
Christmas day.
The blessed Virgin Mary unto the Lord did pray
Oh we wish you the comfort and tidings of joy

Christ our Blessed Saviour now in the manger lay
He's lying in the manger while oxen feed on hay
The blessed Virgin Mary unto the Lord did pray

Oh we wish you the comfort and tidings of joy

The blessed Virgin Mary unto the Lord did pray
Oh we wish you the comfort and tidings of joy
The blessed Virgin Mary unto the Lord did pray
Oh we wish you the comfort and tidings of joy

Baritone Solo:

On Christmas night all Christians sing to hear the news
the angels bring
(News of great joy, news of great mirth. News of our
merciful King's birth)
When Sin departs before thy grace then life and health
come in its place.

Angels and men with joy may sing. All for to see the
newborn King.

God bless the ruler of this house and long on may he
reign
(From out of darkness we have light which makes the
angels sing this night)
Many happy Christmases he live to see again
(From out of darkness we have light which makes the
angels sing this night)

God bless our generation who live both far and near
(Glory to God and peace to men)
And we wish them a happy, a happy New Year
(Both now and evermore Amen)

God bless the ruler of this house and long on may he
reign
Many happy Christmases he live to see again
God bless our generation who live both far and near
And we wish them a happy, a happy New Year

Oh we wish you a happy, a happy New Year.
(Both now and evermore. Amen)

Nativity Carol

John Rutter

Born in a stable so bare
Born so long ago
Born 'neath light of star
He who loved us so
Far away, silent he lay
Born today, your homage pay
For Christ is born for aye
Born on Christmas Day
Cradled by mother so fair
Tender her lullaby
Over her son so dear

Angel hosts fill the sky
Far away, silent he lay
Born today, your homage pay
For Christ is born for aye
Born on Christmas Day
Wise men from distant far land
Shepherds from starry hills
Worship this babe so rare
Hearts with his warmth he fills
Far away, silent he lay
Born today, your homage pay

Nativity Carol (cont'd)

For Christ is born for aye
Born on Christmas Day
Love in that stable was born
Into our hearts to flow
Innocent dreaming babe

Jesus, Jesus Rest Your Head

Jesus, Jesus, rest your head,
Lying in your manger bed.
All the evil folk on earth
Sleep in feathers at their birth.

Have you heard about our Jesus?
Have you heard about his fate?
How his mother went to that stable
On that Christmas Eve so late?

Winds were blowing,
Cows were lowing,
Stars were glowing,
Glowing, glowing

The Holly and the Ivy

The holly and the ivy when they are both full grown;
Of all the trees that are in the wood,
the holly bears the crown.

O the rising of the sun and the running of the deer,
The playing of the merry organ,
sweet singing in the choir.

The holly bears a blossom as white as any flower,
And Mary bore sweet Jesus Christ
to be our sweet Saviour.

O the rising of the sun and the running of the deer,
The playing of the merry organ,
sweet singing in the choir.

The holly bears a berry as red as any blood,
And Mary bore sweet Jesus Christ
to do poor sinners good.

O the rising of the sun and the running of the deer,
The playing of the merry organ,
sweet singing in the choir.

Joy to the World

Joy to the world, the Lord is come
Let earth receive her king.
Let every heart prepare him room,
And Heaven and nature sing...

Joy to the world the savior reigns
Let men their songs employ.

John Rutter

Make me thy love to know
Far away, silent he lay
Born today, your homage pay
For Christ is born for aye
Born on Christmas Day

arr. Barlow Bradford

To that manger
Came the wise men,
Bringing gifts so rich and rare.
For the mother and the father
And the blessed little son.
Shepherds left their fields and flocks
And sat beside the ass and ox.

Jesus, Jesus, rest your head,
Lying in your manger bed.
All the evil folk on earth
Sleep in feathers at their birth.

Jesus, Jesus, rest your head,
Lying in your manger bed.

arr. Jonathan Willcocks

The holly bears a prickle as sharp as any thorn;
And Mary bore sweet Jesus Christ
on Christmas Day in the morn.

O the rising of the sun and the running of the deer,
The playing of the merry organ,
sweet singing in the choir.

The holly bears a bark as bitter as any gall;
And Mary bore sweet Jesus Christ
for to redeem us all.

O the rising of the sun and the running of the deer,
The playing of the merry organ,
sweet singing in the choir.

The holly and the ivy when they are grown;
Of all the trees that are in the wood, the holly
bears the crown.

O the rising of the sun and the running of the deer,
The playing of the merry organ,
sweet singing in the choir.

arr. John Rutter

While fields and floods, rocks, hills, and plains
Repeat the sounding joy...

He rules the world with truth and grace,
And makes the nations prove
The glory of his righteousness,
And wonders of his love...

Christmas Day

Gustav Holst

*Baritone Solo: Good Christian men, rejoice
With heart, and soul, and voice;
Give ye heed to what we say: News! News!*

Jesus Christ is born today:
Ox and ass before him bow,
And he is in the manger now.
Christ is born today!

God rest you merry, gentlemen,
Let nothing you dismay,
Remember Christ our Saviour
Was born on Christmas day,
To save us all from woe and sin,
When we were gone astray.
O tidings of comfort and joy.

In Bethlehem, in Jewry,
This blessed Babe was born,
And laid within a manger,
Upon that holy morn;
The which his mother, Mary,
Did nothing take in scorn.
O tidings of comfort and joy.

Good Christian men, rejoice
With heart, and soul, and voice;
Now ye hear of endless bliss: Joy! Joy!
Jesus Christ was born for this!
He hath oped the heav'nly door,
And man is blessed evermore.
Christ was born for this!

Come, ye lofty, come, ye lowly,
Let your songs of gladness ring;
In a stable lies the Holy,
In a manger rests the King;
See, in Mary's arms reposing,
Christ by highest heav'n adored;
Come, your circle round him closing,
Pious hearts that love the Lord.

The first Nowell the angels did say,
Was to certain poor shepherds in fields as they lay;
In fields where they lay keeping their sheep,
On a cold winter's night that was so deep.

Hark! The Herald Angels Sing

Hark! the herald angels sing,
"Glory to the newborn king
Peace on earth and mercy mild,
God and sinner reconciled
Joyful all ye nations rise,
join the triumph of the skies
With angelic host proclaim,
Christ is born in Bethlehem."

Hark the herald angels sing,
glory to the new-born king.

Nowell, Nowell, Nowell,
Born is the King of Israel.
Come, ye poor, no pomp of station
Robes the child your hearts adore:
He, the Lord of all salvation,
Shares your want, is weak and poor:
Oxen, round about behold them;
Rafters naked, cold and bare,
See the shepherds, God has told them
That the Prince of Life lies there.

Come, ye children, blithe and merry,
This one child your model make;
Christmas holly, leaf and berry,
All be prized for his dear sake;
Come, ye gentle hearts, and tender,
Come, ye spirits, keen and bold;
All in all your homage render,
Weak and mighty, young and old.

High above a star is shining,
And the Wisemen haste from far:
Come, glad hearts, and spirits pining:
For you all has risen the star.
Let us bring our poor oblations,
Thanks and love and faith and praise:
Come, ye people, come, ye nations,
All in all draw nigh to gaze.

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface.
O tidings of comfort and joy.

Good Christian men, rejoice
With heart, and soul, and voice;
Now ye need not fear the grave: Peace! Peace!
Jesus Christ was born to save!
Calls you one, and calls you all,
To gain his everlasting hall:
Christ was born to save!

arr. David Willcocks

Christ, by highest heaven adored,
Christ the everlasting lord
Late in time behold him come,
off-spring of the virgin's womb
Veiled in flesh the Godhead see,
Hail th'incarnate deity
Pleased as man with man to dwell,
Jesus our Emmanuel.
Hark the herald angels sing,
glory to the new-born king.

Hark! The Herald Angels Sing (cont'd)

Hail the heav'n-born Prince of Peace,
Hail, the Sun of Righteousness!
Light and life to all He brings,
Ris'n with healing in His wings.
Mild He lays his glory by,

The First Nowell

The first Nowell the angel did say
Was to certain poor shepherds
in fields as they lay;
In fields where they lay, keeping their sheep,
In a cold winter's night that was so deep:
Nowell, Nowell, Nowell, Nowell,
Born is the king of Israel.
They looked up and saw a star,
Shining in the east beyond them far;
And to the earth it gave great light,

Jingle Bells

Jingle bells, jingle bells, Jingle all the way.
Oh what fun it is to ride In a one-horse open sleigh, hey!
We're dashing through the snow, in a one-horse open sleigh.
Over the fields we go, laughing all the way. Hey, hey, hey, hey, hey, hey
Bells on Bobtail ring, making spirits bright.
Oh, what fun it is to sing a sleighing song tonight.
A day or two ago I thought I'd take a ride,

It's the Most Wonderful Time of the Year

It's the most wonderful time of the year,
with the kids jingle belling,
and everyone telling you,
"Be of good cheer."
It's the most wonderful time of the year.
It's the hap – happiest season of all
With those holiday greetings,
And gay happy meetings
When friends come to call.
It's the hap – happiest season of all.
There'll be parties for hosting,
Marshmallows for toasting
And caroling out in the snow.
There'll be scary ghost stories
And tales of the glories
Of Christmases long, long ago.

African Noel

Sing Noel. Sing we all Noel.
O come, ye people, gather here
To hear the news of good cheer.

arr. David Willcocks

born that man no more may die,
Born to raise the sons of earth,
born to give them second birth.
Hark the herald angels sing,
glory to the new-born king.

arr. David Willcocks

and so it continued both day and night:
Nowell, Nowell, Nowell, Nowell,
Born is the king of Israel.
And by the light of that same star,
three wise men came from country far;
To seek for a king was their intent,
and to follow the star wherever it went:
Nowell, Nowell, Nowell, Nowell,
Born is the king of Israel.

And soon Miss Fanny Bright was seated by my side.

The horse was lean and lank. Misfortune seemed his lot.
He got into a drifting bank and then we got upsot!

Dashing through this field of white, on this happy Christmas night.
Off we go through the snow, bells are ringing, we'll be singing.

arr. Alan Billingsley

It's the most wonderful time of the year.
There'll be much mistletoeing
And hearts will be glowing
When loved ones are near.
It's the most wonderful time of the year.
There'll be parties for hosting,
Marshmallows for toasting
And caroling out in the snow.
There'll be scary ghost stories
And tales of the glories
Of Christmases long, long ago. long ago.
It's the most wonderful time of the year.
There'll be much mistletoeing
And hearts will be glowing
When loved ones are near.
It's the most wonderful time of the year!

arr. Andre Thomas

The King of kings, the Lamb of God
Is born today in Bethlehem.
Sing Noel. Oh sing Noel, Noel.

Christmas Time is Here

arr. Robert Sterling

Christmas time is here,
Happiness and cheer,
Fun for all that children
Call their favorite time of year.

Snowflakes in the air,
Carols everywhere,
Olden times and ancient rhymes
Of love and dreams to share.

Sleigh bells in the air,
Beauty everywhere,
Yule-tide by the fireside
And joyful memories there.

Christmas time is here,
Families drawing near
Oh that we could always see
Such spirit through the year

White Christmas

arr. Kirby Shaw

The sun is shining,
The grass is green
The orange and palm trees sway;
There's never been such a day
In Beverly Hills, LA

But it's December the twenty fourth,
And I am longing to be up north, up north.

I'm dreaming of a white Christmas,
Just like the ones I used to know,
Where the tree tops glisten
And children listen
To hear sleigh bells in the snow.

I'm dreaming of a white Christmas,
With every Christmas card I write.
May your days be merry and bright.
And may all your Christmases be white.

Silver Bells

arr. Kevin Robison

Christmas makes you feel emotional.
It may bring parties
Or thoughts emotional.
Whatever happens or what may be,
Here is what Christmas time means to me:

City sidewalks, busy sidewalks
Dressed in holiday style.
In the air there's a feeling of Christmas.

Children laughing, people passing,
Meeting smile after smile.
And on every street corner you hear:

Silver bells! Silver bells!
It's Christmas time in the city.
Ring-a-ling, ring-a-ling, ring-a-ling
Hear them ring.
Soon it will be Christmas day.

Strings of street lights,
Even stop lights
Blink in bright red and green,
As the shoppers rush home with their treasures.

Hear the snow crunch,
See the kids bunch,
This is Santa's big scene.

And above all the bustle,
All the hustle and bustle
And above all this rustle you hear:

Ding, dong, ding, dong (Fa la la la)
Ding, dong, ding, dong (Fa la la la)

You hear silver bells! Silver bells!
It's Christmas time in the city. Ring-a-ling!
Hear them ring!
Soon it will be Christmas day!

Have Yourself a Merry Little Christmas

arr. Mark Hayes

Have yourself a merry little Christmas.
Let your heart be light.
From now on our troubles will be out of sight.

Have yourself a merry little Christmas.
Make the Yuletide gay.
From now on our troubles will be miles away.
Here we are as in olden days,

Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together
If the fates allow.
Hang a shining star upon the highest bough.
and have yourself a merry little Christmas now.

Soloist

Bobb Robinson has been praised by The Washington Post for his “charismatic stage presence” and “rich, flowing” voice, and by The Miami Herald for his “impressively effortless” singing. A former resident of Washington, DC, Bobb has performed at some of the nation’s most prominent venues, including the Kennedy Center, Washington National Cathedral, The National Gallery of Art, and the White House.

A 2001 Regional Finalist in the Metropolitan Opera National Council Auditions, Bobb has performed over 20 operatic roles, including Friedrich Wieck, father of Clara Schumann, in the world premier of Robert Convery’s opera “Clara”. An innovative collaborator, Bobb conceived and performed “Twentyfour: Italian Songs and Arias for a New Century”, a narrative presentation of 17th- and 18th-Century Italian song for voice and percussion ensemble. Bobb also recently co-wrote and performed an original cabaret, *Une soirée à l’Olympia*, presented as part of “Paris on the Potomac”, Washington DC’s year-long celebration of French art and culture. Other cabaret appearances include *Noel and Cole* and *A Tale of Two Cities: Paris and Berlin Between the Wars* at Maryland’s Clarice Smith Performing Arts Center.

As concert soloist, Bobb has performed with many nationally-renowned ensembles including the Washington Bach Consort, the Denver Bach Society, the Montana Early Music Festival, Musikanten, the National Gallery of Art Vocal Ensemble, and on NPR’s “All Things Considered”. In 2001, he made his European recital debut, performing at the cathedrals of Notre Dame (Paris), St. Sernin (Toulouse), Chartres Cathedral, and at the renowned Festival d’Avignon. Bobb has been a featured performer on recordings with the choirs of Washington National Cathedral, as well as the recent Clear Note Records release of Brahms’ vocal chamber music, *Liebestreu*.

Bobb Robinson currently serves as Director of Opera and Lecturer in Voice at the University of North Carolina, Chapel Hill.



Orchestra

Tasi Matthews, *concert master*
 Mary Kay Robinson, *violin 1*
 Robert Garbarz, *violin 1*
 Iris Sun, *violin 1*
 Lydia Kiefer, *violin 2*
 Marcia Edwards, *violin 2*
 HoYoon Chung, *violin 2*

Taishi Namura, *violin 2*
 Ted Smith, *viola*
 Diane Stephens, *viola*
 Margaret Neville, *viola*
 Stephanie Zimmerman, *viola*
 Lisa Ferebee, *cello*
 Jim Baird, *contra bass*

Maureen Kelly, *flute*
 Jennifer Allen, *oboe*
 Jim Williams, *clarinet*
 Amy DiDomenico, *bassoon*
 Evan Atherton, *trumpet*
 Juan Alamo, *percussion*
 Deborah Hollis, *keyboard*

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The Genius of Mozart

Regina Coeli, K. 108

Wolfgang Amadeus Mozart

1. Regina coeli
2. Quia quem meruisti
3. Ora pro nobis
4. Alleluja

Molly Quinn, soprano

Laudate Dominum, from *Vesperae Solennes de Confessore*, K. 339

Mozart

Molly Quinn, soprano

Requiem in D Minor, K. 626

Mozart

INTROIT	Requiem Kyrie	OFFERTORY	Domine Jesu Hostias
SEQUENCE	Dies irae Tuba mirum Rex tremendae Recordare Confutatis Lacrimosa Amen	SANCTUS	Sanctus Benedictus
		AGNUS DEI	Agnus Dei
		COMMUNION	Lux aeterna Cum sanctis tuis

*Molly Quinn, soprano JoAna Rusche, mezzo soprano
Dana Wilson, tenor Lewis Moore, bass*



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Text and Translations

Regina Coeli, K. 108

W.A. Mozart

*Regina Coeli, laetare, Alleluia.
Quia quem meruisti portare, Alleluia,
resurrexit, sicut dixit, Alleluia.
Ora pro nobis Deum, Alleluia.*

Queen of heaven, rejoice, Alleluia.
For He whom you were worthy to bear, Alleluia,
has risen, as He said, Alleluia.
Pray for us to God, Alleluia.

Laudate Dominum from *Vesperae Solennes de Confessore*, K. 339

Mozart

*Laudate Dominum, omnes gentes.
Laudate eum, omnes populi.
Quoniam confirmata est
super nos misericordia eius,
et veritas Domini manet in aeternum.*

Praise the Lord, all nations.
Praise Him, all people.
For He has bestowed
His mercy upon us,
and the truth of the Lord endures forever.

*Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum.
Amen.*

Glory to the Father and to the Son and to the Holy Spirit.
As it was in the beginning, is now, and forever,
and for generations of generations.
Amen.

Requiem in D Minor, K. 626

Mozart

Introit: Requiem

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis care veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

Kyrie

*Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.*

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Sequence

Dies irae

*Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.*

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely.

Tuba mirum

*Tuba mirum spargens sonum
per sepulcra regionum,
coet omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.*

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.
Death and nature will be astounded,
when all creation rises again,
to answer the judgment.

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?*

Rex tremendae

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.*

Recordare

*Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.*

*Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.*

*Juste iudex ultionis,
donum fac remissionis
ante diem rationis.*

*Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplici parce, Deus.*

*Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.*

*Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.*

*Inter oves locum praesta,
et ab haedis me sequestra,
Statuens in parte dextra.*

Confutatis

*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.*

Lacrimosa

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem.*

A book will be brought forth,
in which all will be written,
by which the world will be judged.
When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.
What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.

Faint and weary You have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

I moan as one who is guilty:
owning my shame with a red face;
suppliant before You, Lord.

You, who absolved Mary,
and listened to the thief,
give me hope also.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by Your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest.

Amen

Amen

Offertory

Domine Jesu

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.*

*Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.*

*Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.*

*Quam olim Abrahae promisisti
et semini ejus.*

Hostias

*Hostias et preces tibi, Domine,
laudis offerimus.*

*Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.*

*Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.*

Sanctus

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni suni coeli et terra gloria tua.
Osanna in excelsis.*

Benedictus

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

Agnus Dei

*Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.*

*Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.*

*Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.*

Communion

Lux aeterna

Lux aeterna luceat eis, Domine.

Amen

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.

Let the standard-bearer, holy Michael,
bring them into holy light.

Which was promised to Abraham
and his descendants.

Sacrifices and prayers of praise, Lord,
we offer to You.

Receive them in behalf of those souls
we commemorate today.

And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Your glory.
Hosanna in the highest.

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

Let eternal light shine on them, Lord.

Cum sanctis tuis*Cum sanctis tuis in aeternum,**quia pius es.**Requiem aeternum dona eis, Domine,**et lux perpetua luceat eis,**cum Sanctus tuis in aeternum,**quia pius es.*

As with Your saints in eternity,

because You are merciful.

Grant them eternal rest, Lord,

and let perpetual light shine on them,

as with Your saints in eternity,

because You are merciful.

Program Notes

Regina Coeli, K. 108 (74^d), in C major, cast in four movements, features a soprano soloist, full chorus, and orchestra. The orchestra for this exuberant ceremonial piece includes pairs of flutes, oboes, horns, trumpets and timpani along with the strings and organ continuo. Movement one, *Allegro*, is for choir and orchestra alone. Movements two, three, and four require operatic virtuosity from the soprano soloist.

The final “Alleluia” features the orchestra, many choral declarations of “alleluia,” and two florid episodes for the soprano soloist.

Laudate Dominum, in F major, from *Vesperae solennes de confessore*, K. 339, is a favorite of soprano soloists for its beautiful melodic contours and graceful cadenza, with a gentle foundation of strings and chorus.

Composition of Mozart’s *Requiem in D minor*, K. 626, began in the summer of 1791. Mozart was already working feverishly on two operas, *La clemenza di Tito* and *Die Zauberflöte*, when an anonymous commission with an enticing fee was offered by Count Franz von Walsegg who wanted to perform the new requiem in memory of his wife who died at the age of 20. At the time of Mozart’s premature death in December of 1791, the Requiem was only about a third complete, breaking off after the eighth measure of the *Lacrimosa*. His notes resume for the *Offertorium*, but no material from Mozart’s hand survives for the *Sanctus*, *Benedictus*, or *Agnus Dei*. Fearing that she would never receive payment from the Count, Mozart’s widow began searching for a way to complete the commission. Following a few hasty overtures to other composers, she entrusted Franz Süssmayr, a former student and assistant to her late husband, with the task of filling in the missing movements and tidying up the orchestrations. The published edition of Süssmayr’s work has been a performance staple for many years, but it has always had its critics. Some musicologists, including Franz Beyer and Richard Maunder, concluded that some of Süssmayr’s solutions were clumsy and poorly written. Attempting to get closer to what they perceived as Mozart’s intentions, they produced their own alternative editions, which have been widely performed and recorded. One of the most successful recent editions of Mozart’s *Requiem* is that of Robert Levin. It is his version of the work that you will hear tonight.



Professor Robert Levin, Harvard University Department of Music, has earned international acclaim as a soloist on piano and fortepiano. He has long-standing credentials as an interpreter of Classical period improvised embellishments and cadenzas. He has made numerous recordings including the complete Bach concertos with Helmuth Rilling as well as the *English Suites* and the *Well-Tempered Clavier* (on five keyboard instruments) for Hänssler’s 172-CD *Edition Bachakademie*. Other recordings include a Beethoven concerto cycle with Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique for Archiv, a Mozart concerto cycle with Christopher Hogwood and the Academy of Ancient Music for Decca/ Oiseau-Lyre, Mozart sonatas for Deutsche Harmonia Mundi, and the complete piano music of Dutilleux for ECM.

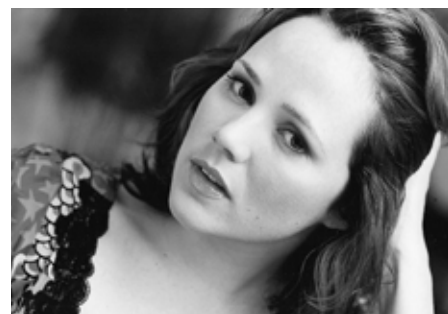
He explains his goal in recasting Mozart's *Requiem* with these comments:

To address the problems of instrumentation, grammar, and structure within Süssmayr's version while respecting the 200-year-old history of the Requiem. The goal was to revise not as much, but as little as possible, attempting in the revisions to observe the character, texture, voice leading, continuity, and structure of Mozart's music. The more transparent instrumentation of the new completing was inspired by Mozart's other church music. The *Lacrimosa* has been slightly altered and now leads into a non-modulating Amen fugue. (Other completions of the fugue modulate extensively.) The second half of the *Sanctus* resolves the curious tonal discrepancies of Süssmayr's version, and the revised *Hosanna* fugue, modeled after that of Mozart's C-minor Mass K.427/417a, displays the proportions of a Mozartean church fugue. The second half of the *Benedictus* has been slightly revised and is connected by a new transition to a shortened reprise of the *Hosanna* fugue in the original key of D major. The structure of *Agnus Dei* has been retained, but the infelicities of Süssmayr's version have been averted in the second and third stophes. In the final *Cum sanctis tuis* fugue, the text setting has been altered to correspond to the norms of the era.

– Sue Klausmeyer

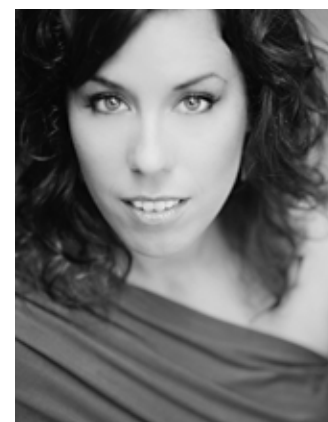
Performers

Praised for her "arresting sweetness and simplicity" by the New York Times, soprano **Molly Quinn** continues to delight audiences in a wide variety of repertoires. Molly has appeared as part of Moscow's Golden Mask Festival and Lincoln Center's Mostly Mozart Festival in the acclaimed Mark Morris Dance Group production of *Dido and Aeneas*. She has toured as part of Costa Rica's Credomatic Music Festival. She has also appeared as a soloist with such notable early music ensembles as Apollo's Fire, the Folger Consort, Quicksilver, and the Clarion Music Society. She is a member of TENET, and is featured throughout their season, including their acclaimed special projects, The Green Mountain Project, and Uno+One. Living and working in New York City has given Molly the pleasure of appearing in many of the city's most exciting and inspirational venues, including Alice Tully Hall, Carnegie Hall, Lincoln Center's Rose Theater, Merkin Hall, Le Poisson Rouge, The Metropolitan Museum of Art, and at the Barclays Center singing back up for rock legends such as the Rolling Stones.



Molly was a 2013 Vocal Fellow at the Carmel Bach Festival. She is a featured soloist on several recordings including the Grammy nominated Israel in Egypt (Trinity Baroque Orchestra/2011) Ave Maria (Seraphic Fire/2013) and Uno+One: Italia Nostra (TENET/2013.) She currently lives in New York, but maintains strong ties to her hometown of Chapel Hill, North Carolina. She has a Masters in Vocal Performance from Cincinnati College Conservatory of Music.

Praised by Opera News as being "notably sweet-voiced," mezzo-soprano, **JoAna Rusche** has performed in operas, concerts and recitals around the world, including Italy, Austria, the United Kingdom and the United States. In 2011, Ms. Rusche made her debut with Opera North in the title role in *La Cenerentola*, where she was hailed as "an effervescent Cinderella" and was praised for managing "Rossini's florid lines with flair and warmth." More recently, JoAna performed the role of Inez in Opera New Jersey's production of *Il Trovatore* as part of the Victoria J. Mastrobuono Emerging Artist Program; she was described as one of the more "powerful voices" and "convincing characterizations" on the stage. JoAna recently won first place in the Charlotte Opera Guild Auditions, the state and national levels of the National Federation of Music Clubs Student Auditions, and the Long Leaf Opera National Vocal Competition. She was also chosen as a semi-finalist for Fort Worth Opera's McCammon Voice Competition, the Birmingham Opera Vocal Competition, and the Charles A. Lynam Vocal Competition. JoAna will join the Palm Beach Opera Young Artist Program in 2014.



Dana Wilson's performance repertoire extends from early renaissance music to contemporary jazz. Dana earned his education at the Loyola College of Music and Fine Arts in his native New Orleans. He now performs throughout the US and internationally in opera, operetta, oratorio, in recital, and as a chamber music soloist. Dana has appeared as a soloist with regional symphonies and orchestras and has recorded and contracted with leading ensembles such as Conspirare, the Santa Fe Desert Chorale, Carmel Bach Festival, and the newest professional incarnation, Yale Choral Artists. Dana has sung as the guest international soloist with the Auckland Symphony and Chorale in Haydn's *Mass in Time of War*, as well as with Bach Musica, New Zealand, as the Evangelist in *St. John's Passion*. Dana has been invited to compete in an international competition in Trujillo, Peru. His most recent engagement was a recording and performance of Evangelist in Bach's *Johannes Passion* with Vox Amadeus in Philadelphia's Kimmel Center. Dana is also an active voice instructor having held voice faculty positions at the University of Mobile (Alabama) and Delgado Community College (New Orleans). In addition to his music work, Dana is a collegiate baseball and football official and enjoys chasing bugs and reptiles in his spare time.



Lewis Moore, bass-baritone, has appeared as soloist from the Triangle to the coast. His solo appearances include performances of *Messiah*, *Creation*, *Amahl and the Night Visitors* and the requiems by Duruflé, Fauré and Mozart. Lewis has made several tours of England with Schola Cantorum of the Episcopal Diocese of East Carolina and the West Texas Chamber Choir. Recently, he traveled to the Boston Early Music Festival with the Duke Vespers Ensemble for solo work in Buxtehude's *Membra Nostri*. Locally, Lewis has sung with Riverdeep, Hillyer Community Chorus, Concert Singers of Cary, North Carolina Symphony Chorus and Vocal Arts Ensemble of Durham. He is a long-time member of the North Carolina Master Chorale and its board of directors. He now serves as president of Schola Cantorum and is beginning his fifth year as director of the Raleigh Convocation Choir.

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Oh, Susannah	Stephen Foster/arr. Mark Hayes
America, from <i>West Side Story</i>	Leonard Bernstein
From <i>Rags to Ritz</i>	Irving Berlin
Medley: Alexander's Ragtime Band, Blue Skies, Play a Simple Melody, Puttin' on the Ritz	
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God is Gone Up Gerald Finzi

Lo, the Full Final Sacrifice. Op. 26 Finzi

Requiem Herbert Howells

Salvator mundi: O Saviour of the World

Psalm 23

Amanda Haas, soprano; Cathy Tymann, mezzo-soprano;

Dale Bailey, tenor

Requiem aeternam (1)

Psalm 121

Adam Dengler, baritone; Clement Joubert, tenor

Requiem aeternam (2)

I heard a voice from heaven

Dale Bailey, tenor; Adam Dengler, baritone; Jane Thurston, soprano

O Clap Your Hands Ralph Vaughan Williams

Let All the People Praise Thee William Mathias

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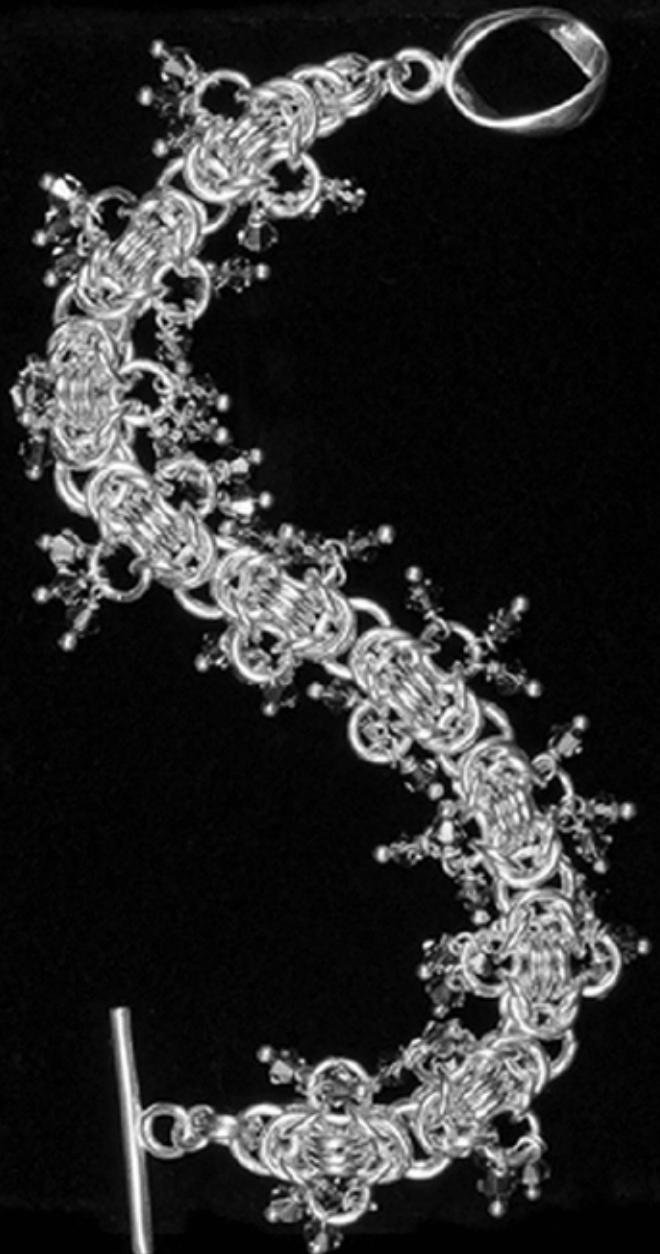
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Text and Translations

God is Gone Up

Gerald Finzi

God is gone up with a triumphant shout:
The Lord with sounding trumpets' melodies:
Sing praise, sing praise, sing praise,
sing praises out,
Unto our King sing praise seraphicwise!
Lift up your heads, ye lasting doors, they sing,
And let the King of Glory enter in.

Methinks I see heaven's sparkling courtiers fly,
In flakes of glory down him to attend,
And hear heart-cramping notes of melody
Surround his chariot as it did ascend;
Mixing their music, making ev'ry string
More to enravish as they this tune sing.

Lo, the Full Final Sacrifice. Op. 26

Finzi

Lo, the full, final Sacrifice
On which all figures fix't their eyes.
The ransomed Isaac, and his ram;
The manna, and the paschal lamb.

Jesu Master, just and true!
Our food, and faithful shepherd too!

O let that love which thus makes thee
Mix with our low mortality,
Lift our lean souls, and set us up
Convictors of thine own full cup,
Coheirs of saints. That so all may
Drink the same wine; and the same way.
Nor change the pasture, but the place
To feed of Thee in thine own face.

O dear memorial of that death
Which lives still, and allows us breath!
Rich, royal food! Bountiful Bread!
Whose use denies us to the dead!

Live ever Bread of loves and be
My life, my soul, my surer self to me.

Help Lord, my faith, my hope increase;
And fill my portion in thy peace.
Give love for life; nor let my days
Grow, but in new powers to thy name and praise.

Rise, royal Sion! rise and sing
Thy soul's kind shepherd, thy heart's king.
Stretch all thy powers; call if you can
Harps of heaven to hands of man.
This sovereign subject sits above
The best ambition of thy love.

Lo, the Bread of Life, this day's
Triumphant text provokes thy praise.
The living and life-giving bread,
To the great twelve distributed
When Life, himself, at point to die
Of love, was his own legacy.

O soft, self-wounding Pelican!
Whose breast weeps balm for wounded man.
All this way bend thy benign flood
To a bleeding heart that gasps for blood.
That blood, whose least drops sovereign be
To wash my worlds of sins from me.
Come love! Come Lord! and that long day
For which I languish, come away.
When this dry soul those eyes shall see,
And drink the unseal'd source of thee.
When glory's sun faith's shades shall chase,
And for thy veil give me thy face.

Requiem

Herbert Howells

I. Salvator mundi

O Saviour of the world, who by thy cross and thy precious blood hast redeemed us,
save us and help us, we humbly beseech thee, O Lord.

II. Psalm 23

The Lord is my shepherd:
therefore can I lack nothing.
He shall feed me in a green pasture:
and lead me forth beside the waters of comfort.
He shall convert my soul: and bring me forth
in the paths of righteousness for his name's sake.
Yea, though I walk in the valley of the shadow of
death,

I will fear no evil: thy rod and thy staff comfort me.
Thou shalt prepare a table before me
against them that trouble me:
thou hast anointed my head with oil,
and my cup shall be full.
But thy loving-kindness and
mercy shall follow me all the days of my life:
and I will dwell in the house of the Lord for ever.

III. Requiem aeternam*Requiem aeternam dona eis.**Et lux perpetua luceat eis.**Requiem aeternam dona eis, Domine.*

Eternal rest grant unto them.

And let light perpetual shine upon them.

Eternal rest grant unto them, O Lord.

IV. Psalm 121

I will lift up mine eyes unto the hills:

from whence cometh my help.

My help cometh even from the Lord:

who hath made heaven and earth.

He will not suffer thy foot to be moved:

and he that keepeth thee will not sleep.

Behold, he that keepeth Israel:

hall neither slumber nor sleep.

The Lord himself is thy keeper:

he is thy defence upon thy right hand;

so that the sun shall not burn thee by day,
neither the moon by night.

The Lord shall preserve thee from all evil:

yea, it is even he that shall keep thy soul.

The Lord shall preserve thy going out and thy

coming in: from this time forth and forevermore.

V. Requiem aeternam*Requiem aeternam dona eis.**Et lux perpetua luceat eis.**Requiem aeternam dona eis, Domine.*

Eternal rest grant unto them.

And let light perpetual shine upon them.

Eternal rest grant unto them, O Lord.

VI. I heard a voice from heaven

I heard a voice from heaven, saying unto me,

Write, From henceforth blessed are the dead which die in the Lord:

even so saith the Spirit, for the rest from their labours.

O Clap Your Hands

O, clap your hands, all ye people;

shout unto God with the voice of triumph.

For the Lord most high is terrible;

He is a great King over all the earth.

God is gone up with a shout,

the Lord with the sound of a trumpet.

Sing praises to God, sing praises;

sing praises unto our King, sing praises.

Ralph Vaughan Williams

For God is the King of all the earth;

sing ye praises,

every one that hath understanding.

God reigneth over the heathen,

God sitteth upon the throne of His holiness.

Sing praises unto our King.

Sing praises.

– Psalm 47

Let All the People Praise Thee**William Mathias**

Let the people praise thee, O God; yea, let all the people praise thee.

O let the nations rejoice and be glad, for thou shalt judge the folk righteously,

and govern the nations upon earth.

Then shall the earth bring forth her increase, and God, even our own God, shall give us his blessing.

God shall bless us, and all the ends of the world shall fear him.

God be merciful unto us, and bless us: and show us the light of his countenance, and be merciful unto us.

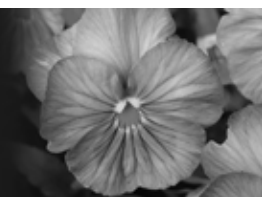
That thy way may be known upon earth, thy saving health among all nations.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now and ever shall be, world without end. Amen

– Psalm 67; order of verses rearranged

*Congratulations Arlon and Karen
on your new grandbaby, Violet.*



Program Notes

God is Gone Up, an anthem for choir with organ accompaniment by Gerald Finzi, was composed in 1951 for the St. Cecilia's Day Service at St. Sepulchre's Church, Holborn. The text is by American poet Edward Taylor, (1646-1729), and abounds with musical references. The Ascension of Jesus, a Christian teaching that the resurrected Jesus was taken into heaven forty days after Easter, is the work's central theme. A short, cathedral-filling organ fanfare opens the work.

Gerald Finzi's festival anthem, ***Lo, the Full, Final Sacrifice***, was composed in 1946 and premiered on September 21, 1946 at the Church of St. Matthew, Northampton, in celebration of the 53rd anniversary of the consecration of the Church. The first performance with orchestra was given the following year at the Three Choirs Festival, Gloucester, with the London Symphony Orchestra, conducted by the composer.

This sixteen-minute work opens with a solemn, improvisatory organ prelude followed by a quiet, *a cappella* choral entry, the first presentation of Finzi's "sacrifice theme" that pervades the composition. Richard Crashaw's translations of two hymns by St. Thomas Aquinas, *Adoro Te* and *Lauda Sion Salvatore*, in combination with Old Testament examples of sacrifice, such as Abraham and Isaac or the Paschal Lamb, provide the background for Finzi's exploration of the rich symbolism of the Eucharist. Also known as the Lord's Supper, or Holy Communion, this symbolic meal of bread and wine is one of two Anglican sacraments recognized as being instituted by Christ.

Both the organ and choral parts are rhythmically and harmonically complex. Frequent changes of meter and key, extended vocal ranges, organ interludes, extreme dynamic contrasts –these are all integral to Finzi's powerful setting. Of special note is the beautiful and sensitive writing for baritone and tenor duet, "O soft, self-wounding Pelican," and the closing eight-part Amen, a magnificent benediction.

Requiem, by Herbert Howells, was composed in 1936 following the tragic death of his nine-year-old son. It was not released for publication until some forty years later, in 1980. Scored for mixed chorus with soprano, alto, tenor, and bass soloists, the texts for all six movements, with small exceptions, are taken from the *Anglican Book of Common Prayer*. A gentle unfolding of each movement and careful attention to text settings are especially beautiful in Howell's Requiem. Movements II, IV, and VI begin with a solo voice. Howells does allow a few impassioned, expansive moments for the choir in Movements IV and V. The contrasts achieved by splitting the choir into two ensembles, the use of soloists, and presenting some texts in a choral chanting style all combine to provide a fresh nuance for each movement. The late Romantic harmonies lend a depth of feeling and mystery to this memorial work.

O Clap Your Hands, (Psalm 47), composed by Ralph Vaughan Williams, is a joyous work for organ, choir, brass and percussion. It is also available for organ alone and for full orchestra. Tonight's performance, the choir and organ version, reflects the extroverted style Vaughan Williams often employed for ceremonial anthems and, like the Finzi's anthem that opened this concert, employs the Ascension text "God is Gone Up With a Shout!"

Let All the People Praise Thee, a setting of Psalm 67 by William Mathias, was specially composed for the marriage of His Royal Highness the Prince of Wales and Lady Diana Spencer. The wedding and the premiere of the anthem took place in St. Paul's Cathedral on July 29, 1981. The music was conducted by Sir David Willcocks.

–Sue Klausmeyer

Organist

Matthew Brown is the Director of the Stanback Department of Sacred Music and Organist at First United Methodist Church in Salisbury, NC, where he oversees an extensive sacred music program of five choirs and is Artistic Director of the church's concert series, firstARTS. He holds degrees in organ performance from the NC School of the Arts and the Eastman School of Music with further studies at the GOArt Organ Center in Göteborg, Sweden and the International Summer Organ Conservatoire in Paris, France. His teachers included Wayne Leupold, Jack Mitchener, David Higgs, and Dame Gillian Weir. A frequent recitalist throughout the United States and abroad, he has performed in Saint Paul's Cathedral, London, Assembly Hall of the Mormon Tabernacle, Saint Thomas Church in New York, and the Cathedral of Saint Philip in Atlanta. His performances have been broadcast on *With Heart and Voice* and American Public Media's *Pipedreams*, featuring excerpts from his 2009 recording titled *Collage*. He is currently the Sub-Dean of the Charlotte Chapter of the American Guild of Organists.



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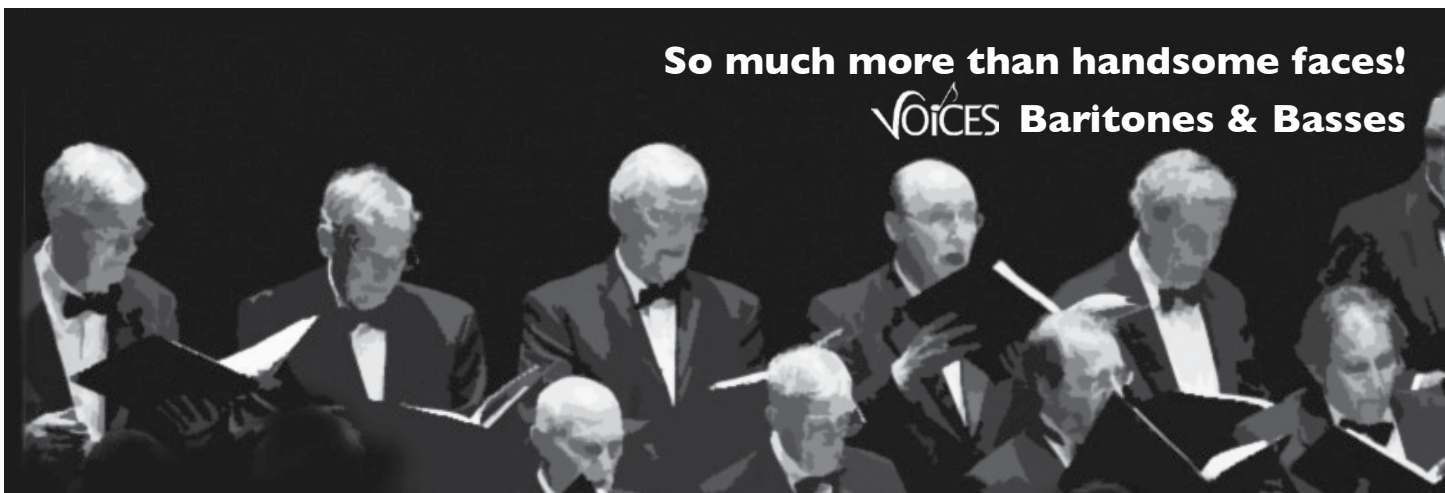
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Texts and Translations

Magnificat

*Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillæ suæ: ecce enim
ex hoc beatam me dicent omnes generationes.*

*Quia fecit mihi magna qui potens est, et sanctum
nomen eius.*

*Et misericordia eius a progenie in progenies
timentibus eum.*

*Fecit potentiam in brachio suo, dispersit superbos
mente cordis sui.*

Deposuit potentes de sede et exaltavit humiles.

Esurientes implevit bonis et divites dimisit inanes.

*Suscepit Israel puerum suum recordatus
misericordiæ suæ,*

*Sicut locutus est ad patres nostros, Abraham et
semini eius in sæcula.*

Gloria Patri, et Filio, et Spiritui Sancto:

*Sicut erat in principio, et nunc, et semper, et in
sæcula sæculorum. Amen.*

John Tavener

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
Because he hath regarded the humility of his handmaid:
for behold from henceforth all generations shall call me
blessed.

Because he that is mighty hath done great things to me:
and holy is his name.

And his mercy is from generation unto generations, to
them that fear him.

He hath shewed might in his arm: he hath scattered the
proud in the conceit of their heart.

He hath put down the mighty from their seat and hath
exalted the humble.

He hath filled the hungry with good things: and the rich
he hath sent empty away.

He hath received Israel his servant, being mindful of his
mercy.

As he spoke to our fathers: to Abraham and to his seed
for ever.

Glory to the Father and to the Son and to the Holy Spirit:
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

Little Lamb

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed,
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Tavener

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee.
He is called by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild;
He became a little child.
I a child, and thou a lamb,
We are called by His name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

Mass in G

1. Kyrie

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

2. Gloria

*Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.*

Ralph Vaughn Williams

Lord, have mercy.
Christ, have mercy.
Lord, have mercy

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father Almighty.

*Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram
Patris, miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.*

3. Credo

*Credo in unum Deum. Patrem omnipotentem,
factorem caeli et terrae,
visibilia omnium et invisibilia.
Et in unum Dominum Iesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero. Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.
Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.
Et in Spiritum sanctum Dominum, et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
et conglorificatur:
Qui locutus est per Prophetas.
Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.*

4. Sanctus

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.*

O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of
God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

I believe in one God, the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord, Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God. Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men and for our salvation
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary: And was made man.
And was crucified also for us under Pontius Pilate:
suffered, and was buried.
And the third day He rose again
according to the scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.
And (I believe in) the Holy Ghost, Lord and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.
And in one holy catholic and apostolic church.
I acknowledge one baptism for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.

Holy, holy, holy Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

5. Agnus Dei

*Agnus Dei, qui tollis
peccata mundi, miserere nobis.
Agnus Dei, qui tollis
peccata mundi, dona nobis pacem.*

Village Wedding

To my beloved, who breaks my heart.
Do you listen within your veil,
Silent, God, quickened heart?
(O depth and stillness of Virginity!)
Follow your man.
Let them throw white rice like a spring shower.
May you – her mystical image...
Like a spring cloud let her now tenderly spread
her bridal veil.
O the peace of the bridal dawn. And he listens.
And as in front of a fount of crystal water
Let the girls pass in front of the bride,
Observing her look from the corner of their eyes

Funeral Ikos

Why these bitter words of the dying, o brethren,
which they utter as they go hence?
I am parted from my brethren.
All my friends do i abandon and go hence.
But whither i go, that understand i not,
neither what shall become of me yonder;
only God who hath summoned me knoweth.
But make commemoration of me with the song:
Alleluia! Alleluia! Alleluia!

But whither now go the souls?
How dwell they now together there?
This mystery have i desired to learn;
but none can impart aright.
Do they call to mind their own people,
as we do them?
Or have they forgotten all those who mourn
them and make the song: Alleluia! Alleluia! Alleluia!

We go forth on the path eternal, and as condemned,
with downcast faces, present ourselves before
the only God eternal.
Where then is comeliness? Where then is wealth?
Where then is the glory of this world?

Song for Athene

Alleluia. May flights of angels sing thee to thy rest.
Alleluia. Remember me, O Lord, when you come
into your kingdom.
Alleluia. Give rest, O Lord, to your handmaid,
who has fallen asleep.

Lamb of God, who taketh away the
sins of the world, have mercy on us.
Lamb of God, who taketh away the
sins of the world, grant us peace.

Tavener

As though balancing pitchers on their heads.
O like Leto giving birth to Apollo.
(Do you listen within your veil?)
When, standing, her hands slight and pale.
(Let them throw white rice)
She clasped the ethereal palm tree on Delos, ...
(Like a spring cloud)
May you – her mystical image...
(O the peace of the bridal dawn.)
Held by your husband's strong heart, (And he listens.)
Bring into the world with a single cry your child as the
Poet brings forth his creation.
Refrain: O Isaiah, dance for joy, for the Virgin is with child.

Tavener

There shall none of these things aid us, but only to say
oft the psalm: Alleluia! Alleluia! Alleluia!

If thou hast shown mercy unto man, o man,
that same mercy shall be shown thee there;
and if on an orphan thou hast shown compassion,
the same shall there deliver thee from want.
If in this life the naked thou hast clothed,
the same shall give thee shelter there, and sing the psalm:
Alleluia! Alleluia! Alleluia!

Youth and the beauty of the body fade at the hour of death,
and the tongue then burneth fiercely,
and the parched throat is inflamed.
The beauty of the eyes is quenched then, the comeliness
of the face all altered, the shapeliness of the neck
destroyed; and the other parts have become numb,
nor often say: Alleluia! Alleluia! Alleluia!

With ecstasy are we inflamed if we but hear that there is
light eternal yonder; that there is Paradise,
wherein every soul of Righteous Ones rejoiceth.
Let us all, also, enter into Christ, that we may cry aloud
thus unto God: Alleluia! Alleluia! Alleluia!

Tavener

Alleluia. The Choir of Saints have found the well-spring of
life and door of Paradise.
Alleluia. Life: a shadow and a dream.
Alleluia. Weeping at the grave creates the song: Alleluia.
Come, enjoy rewards and crowns I have prepared for
you. Alleluia.

Program Notes

Tonight's program features two 20th century English composers who have championed choral music. Although born seventy years apart, Ralph Vaughan Williams and John Tavener have each had a tremendous influence on the development of 20th century choral music. Vaughan Williams declined the honor of knighthood twice, and all other government honors except for the Order of Merit, conferred upon him in 1935. Tavener received a knighthood and became Sir John Tavener in 2000.

Ralph Vaughan Williams (1872-1958), composer of nine symphonies, chamber music, opera, film scores, editor of the Episcopal Hymnal and the Oxford Book of Carols, music director of the London Bach Choir, and collector of English folk songs, professed no religion. His personal beliefs were humanist and agnostic. Yet he wrote compelling, persuasive sacred music. His *Mass in G minor*, a serene work written in 1921, was intended for liturgical use. Dedicated to his close friend Gustav Holst and the Whitsuntide Singers, it was premiered on December 6, 1922, by the City of Birmingham Choir. The *Mass* is scored for double choir and four soloists. English musicologist R. R. Terry remarked to the composer that this was "the work one has all along been waiting for. In your individual and modern idiom you have really captured the old liturgical spirit and atmosphere."

Composed during the same period as *The Lark Ascending* and *Sir John in Love*, the *Mass in G minor* shares some of the pastoral qualities of those works. Vaughan Williams was well acquainted with the choral legacy of Renaissance composers Thomas Tallis and William Byrd. His knowledge of the imitative choral style of these early composers and his extensive understanding of the English folk song provided two important stylistic resources for his choral music. His *Mass* infuses polyphony with rich, extended harmonies. And his choice of two choirs and four soloists offers many possibilities of texture as well as spatial and antiphonal effects.

Composer John Tavener (b. 1944) rose to international stardom when his composition *Song for Athene* was broadcast from Westminster Abbey in London during the memorial service for Diana, Princess of Wales on September 6, 1997. Tavener's music captured the mood of the nation and, in that one performance, was heard by over 32 million people in the United Kingdom alone. Three billion people are said to have followed the event. As Diana's cortège departed from the church, the Westminster Abbey Choir sang Tavener's anthem. Not long afterward, Tavener began a series of collaborations with such diverse performing artists as the Academy of Ancient Music, Chanticleer, The Tallis Scholars, and Icelandic vocalist Björk.

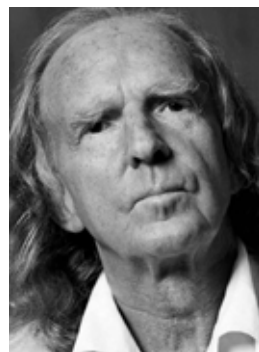
The pieces selected for tonight's concert were composed in the 1980s and 1990s. Tavener converted to the Orthodox Church in 1977, and Eastern religious traditions are evident in many of these pieces. The use of chant, drone effects, block chords, extended vocal ranges - especially very low bass parts - call to mind Russian ecclesiastical images.

All of these pieces have religious themes. *The Lamb*, words by William Blake, compares a little lamb to Christ, the sacrificial lamb. *Funeral Ikos* takes its text from The Order for the Burial of Dead Priests. The *Magnificat* in the Orthodox service of Matins contains the phrase "Greater in honour than the cherubim" in between each verse. Tavener sets the refrain a total of six times, varying the voicing. Another refrain-based composition, *Village Wedding*, sets words by Angelos Sikelianos and from the Orthodox Wedding Service. *O Isaiah, dance for joy, for the Virgin is with child* occurs fourteen times and shapes the form of the work. *Cantari* welcomes a young group of actors directed by John Paul Middlesworth to this Orthodox Wedding Service celebration.

Director of Acting



John Paul Middlesworth has been active on stage in the Triangle for the past decade. As a singer he owes a lot to his many years as a member of The Chapel Hill Community Chorus. He was recently in *All is Calm* and *A Civil War Christmas* at The ArtsCenter. He serves as drama director for the students of St. Thomas More School and for Act One Act Now Youth Theater.



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Michele Jonsson Funk
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About the Conductor



Dr. Sue T. Klausmeyer is an active conductor in the Triangle area of North Carolina. She holds degrees in music from Meredith College, the University of North Carolina at Chapel Hill, Westminster Choir College in Princeton, NJ, and the University of Cincinnati College Conservatory of Music. She pursued additional studies in voice and Baroque performance practice at the Sweelinck Conservatory in Amsterdam, The Netherlands, studying with Dutch baritone Max von Egmond.


Dr. Klausmeyer has conducted the 130-member *Voices* since the fall of 2000 in choral/orchestral performances. In 2002, she initiated the *Voices* Summer Chorus, which performs lighter musical fare and welcomes singers without audition to enjoy choral singing. In 2006, under the auspices of *Voices*,

she formed Cantari, a 22-voice select vocal ensemble that performs mostly a cappella works spanning six centuries of choral repertoire. And in 2008 she formed the Carolina International Chorale, a summer touring group that has made two European trips, first to Italy (2008) and most recently (2010) to Central Europe (Austria, The Czech Republic, and Hungary).

Dr. Klausmeyer conducts the 60-voice UNC Women's Glee Club in numerous concerts each semester including a yearly tour with the UNC Men's Glee Club. In 2008 she coordinated the first Carolina Women's Choral Showcase, "Making Music... Making a Difference" featuring five local high school choirs performing with the Women's Glee Club. And in 2007 she directed the Women's Glee Club and Women's Voices Chorus in a combined concert featuring women "18 to 81 years of age" singing women's choral works including Ralph Vaughan Williams' *Magnificat*.


In 2003 she was selected as a conducting fellow for the Chorus America national convention in Kansas City, MO, where she had an opportunity to conduct the Dale Warland Singers and the Kansas City Chorale. In 1997 she received an educational grant from the University of Cincinnati to travel to England to study the music manuscripts of Ralph Vaughan Williams in preparation for a performance and lecture on the composer's choral/orchestra work *Dona Nobis Pacem*. She has performed as a mezzo soprano soloist and choral singer with numerous professional groups. She is frequently called upon as a guest conductor or choral clinician.

Other choral positions have included: Duke University and Duke Divinity School; Capital University in Columbus, Ohio; University of Cincinnati; Worthington Presbyterian Church in Worthington, Ohio; Binkley Baptist Church, Chapel Hill, NC and guest conducting appearances with Musical! in Dayton, Ohio, Women's Voices Chorus in Chapel Hill, and UNC's Carolina Choir..



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About the Accompanists

Voices Accompanist

Deborah Lee Hollis, pianist, received performance degrees from Oberlin Conservatory, the University of Illinois, and The University of North Carolina at Greensboro. Principal teachers include Anne Vanko Liva, Miles Mauney, Kenneth Drake, Claire Richards, Andrew Harley, and James Douglass. Hollis has also participated in master classes with pianists Geza Anda, Rudolph Jensen, Martin Katz, John Wustman, and Clifford Benson; and composers John Harbison, Jake Heggie and Ricky Ian Gordon. Dr. Hollis has performed as a chamber musician and accompanist in numerous American and European cities. She was pianist for the Chicago Symphony First Chair Series and has served as the official accompanist for the Long Leaf Opera Company and the Eastern Music Festival. Partnering frequently with university faculty and chamber groups, Dr. Hollis has been heard in numerous North Carolina Triangle area venues including the N.C. Museum of Art Sights & Sounds and the Duke University Rare Book Room concert series. Previously on faculties at Duke University, Northeastern University in Chicago, the University of Illinois at Champaign-Urbana, Triton College, and Guilford College, she is currently on faculty at UNC-Greensboro and a collaborative pianist/vocal coach at UNC-Chapel Hill.



Cantari Accompanist (Session 1)


Andrew Pester is an organist, continuo accompanist, and musicologist. He has been the regular accompanist for several Triangle area choirs and frequently appears in concerts accompanying Duke faculty, students, and ensembles. Andrew has worked with the area's best conductors from both Duke and UNC and recently served as continuo organist for Duke's performance of the Monteverdi Vespers at Duke Chapel in collaboration with the renowned renaissance wind band, Piaro. Andrew is currently organist at St. John's Baptist Church in Charlotte. As a musicologist, Andrew specializes in music of the French Third Republic. He is currently a Ph.D. candidate at Duke where he is writing his dissertation, "L'Orgue fantastique: Imagination in the Organ Lofts of Paris, 1918-1939," on extra-musical imagination in French organ music between the two world wars. Andrew holds degrees from the Eastman School of Music, Yale University, and Duke University.



Cantari Accompanist (Sessions 2 & 3)

Pianist Aleen Pocock received a Bachelor of Music in Piano performance from the University of Colorado at Boulder and a Master of Music in Piano Performance from Western Michigan University in Kalamazoo. Her teachers have included Larry Graham, C. Curtis-Smith, Matti Raekallio and Anthony de Bonaventura at Colby College in Maine. She has worked as pianist and staff accompanist at Butler University, the Silverlake Conservatory in Los Angeles, the Forest Ridge School in Seattle, Washington, and maintains a private piano studio. She has performed as concerto soloist with the Capriccio Chamber Orchestra, the Boise Philharmonic and the Kalamazoo Symphony, where she was principal keyboard. She is currently on the faculty at North Carolina Central University serving as staff accompanist, the Community Music School at UNC Chapel Hill, and is the pianist for the UNC Women's Glee Club.





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